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ABSTRACT

Art education in the United States has constantly sought some degree of reinforcement of purpose throughout its history. By closely examining some of the experiences of the past, insights into the validity of a discipline-based approach to art education should emerge. Such knowledge should enlighten the profession, so that rational and valid decisions, based on sound research and thoughtful consideration, may be made for the future. This study shows that while child-centered curriculum has dominated art educational practice since the 1940s, recent concern with the lack of focus and intellectual challenge in art education has generated a new examination of the purpose of art education. Discipline-based art education, as proposed by the Getty Center for Education in the Arts, is one means of accomplishing this reversion. The annotations section of this paper is presented in two parts. Part 1 reviews the literature pertaining to selected early elements of subject-centered art education (29 citations). Part 2 reviews research on aesthetic education as the problematic sub-discipline of discipline-based art education (15 citations). In the concluding section, it is recommended that research be continued in these areas so that a consensus among art educators can be reached, and advocacy for increased art education nurtured. (PPB)

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An Annotated Bibliography Dealing with:

DISCIPLINE-BASED ART EDUCATION: AN OLD IDEA WHOSE TIME HAS COME AGAIN?

by

Cynthia MacWhorter

Study Directed by:

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INTRODUCTION

The recent surge of interest in art education as a discipline may be traced to the reactions of educators and the national concerns of society regarding general education in the late 1950s (Efland 1988:263). However, this concern was neither a new phenomenon to art education, nor was it confined exclusively to that historic perspective. Art education in the United States has constantly sought some degree of reinforcement for validity of purpose throughout its history, as much of its literature suggests. "An observation that can be derived from an understanding of art education's development in the schools is that there is seldom a single unified approach to the teaching of art during any particular period" (Eisner 1972:57). The dichotomy between theoretical issues in the field and actual practice has long been acknowledged (Eisner 1972:58). The solution suggested by the Getty Institute for Education on the Visual Arts is a definitive one, supported by strong theoretical arguments, large financial resources and wide publicity. The particular questions raised by such an approach reflect old disputes found throughout the history of art education in the United States. By closely examining some of the experience of the past, insights into the validity and purpose of a discipline-based approach to art education should emerge. Such knowledge should enlighten the profession, so that rational and valid decisions, based on sound research and thoughtful consideration, may be made for the future.

STATEMENT OF THE PROBLEM

Throughout much of the history of art education in the United States, there has been a constant tension between a child-centered versus a subject-centered primary focus in the curriculum.

PURPOSE OF THE STUDY

Since the concept of a subject-centered art educational curriculum has recently become strongly advocated once again, an examination of the history of such an approach is presented, in order to better evaluate and understand that which is advocated for the future. An examination of some of the literature on the possibilities of aesthetics education is included, since it presents an especially problematic concern in the subject-centered curriculum being proposed.

ORGANIZATION OF THE STUDY

The study is in two parts. Part I is a review of the literature of the past, regarding subject-centered art education, as well as selected literature on Discipline-Based Art Education as proposed by the Getty Center for Education in the Arts. Part II utilizes selected literature on aesthetics education in order to examine some of the problems and proposed solutions expected with its inclusion in the curriculum.

LIMITATIONS OF THE STUDY

The primary limitation in the preparation of this study was the element of time. Much literature remains to be considered on this topic. In addition, in the material available, there was a lack of consensus in regard to definitions, points of view, even purpose. The greatest limitation was the lack of definite research, which would help to determine which approaches benefit the greatest number of students.

GLOSSARY

aesthetic: adj. "The term aesthetic is derived from the Greek aisthesis, meaning 'perception.'" (Lansing 1976:71)
also, "(1) pertaining to aesthetics or to the beautiful as the quality either of an object or of an experience; (2) pertaining to whatever is immediately experienced or felt, as distinguished from what is arrived at by mediate reference or reasoning" (Good 1973:18).

aesthetic education: "education pertaining to the theories of beauty, its essential character, and methods of recognizing, analyzing, and evaluating beauty; in the public schools, aesthetic education is generally developed in connection with or as a by-product of the program of art appreciation" (Good 1973:19).

aesthetic experience: "simply intrinsic perception, or attention to an object or field preeminently for the apprehension of the full intrinsic perceptual being and value of the object or field" (Gotshalk 1962:3).

aesthetic knowledge: "is a knowledge of the nature of art, the value of art, and the nature of aesthetic experience" (Lansing 1976:110).

aesthetic perception: "a term that refers to special types of perception which seem to depend on general physical constitution and to be the expression of an individual's personality; ...sometimes divided into objective, physiological, associative, and character types and bear relationship to the thinking, sensation, feeling, and intuitive types of Jung and to the modern artistic styles of realism, expressionism, surrealism, and constructivism" (Good 1973:19).

aesthetics: noun "(1) the systematic study of beauty, as manifested in the fine arts; (2) the branch of inquiry that deals with the nature of beauty and the principles governing its production and evaluation; (3) the study of one's responses to artistic and immediately senuous phenomena" (Good 1973:19).

art: noun "the rearranging of concepts and emotions in a new form that is structurally pleasing and primarily for aesthetic experience" (Lansing 1976:32).

art education: "instruction and practice in the visual and spatial arts, as carried on in schools: frequently recognized major areas are fine, industrial, graphic, and theater arts; specific visual arts include drawing, design, color, construction, history of art, and art appreciation" (Good 1973:40).

art, fine: "the conscious use of creative imagination in the production of objects or expressive forms and intended for one's aesthetic experience" (Good 1973:40).

creativity: noun "is the process of rearranging concepts and emotions in a new form, and it is also the ability or the disposition to do so" (Lansing 1976:28&29).

criticism, art: "(1) evaluating and/or analyzing with knowledge and rational criteria works of art, literature, drama, etc.; (2) an attempt to explain or give reasons for one's response to, liking for, or evaluation of an art work" (Good 1973:154).

discipline-based art education: "an approach to teaching art; focus of (which) is on art within general education and within the context of aesthetic education...four parent disciplines (of) aesthetics, studio art, art history and art criticism...taught by means of a formal, continuous, sequential, written curriculum across grade levels" (Greer 1984:212).

history of art: "as a school subject, the study of an organized body of materials dealing with art expression through the ages, with specific periods or schools of art in their relation to the general development of art, and with the lives and works of artists having historical significance, such a study being undertaken with a view to increasing and enriching the student's appreciation of art works, whether old or new, and to supplying him with an historical perspective by which to see and understand better the current tendencies in art" (Good 1973:283).

language of art: "(1) is expression that conveys concepts and emotions; or (2) is expression that symbolizes concepts and emotions" (Lansing 1976: 33).

ANNOTATIONS

Part I. A review of literature pertaining to selected early elements of disciplined-based art education

Teniswood, G.F. "Memorials of Flaxman." The Art Journal (January 1, 1868) : 1-3.

Teniswood was writing a review of an exhibit in London which was comprised of marble sculpture. Rather than focusing specifically on the exhibit itself, however, he wrote extensively of the lack of knowledge and understanding of the viewing public. His primary concern was the fact that no matter how fiercely glowed the "fire of genius" on the part of the artist, without the "sympathetic receptivity of a kindred spirit, the marble warms not into life, nor glows with the revelation of inner being " (1). Teniswood wrote that however good the work, "unless the influences of its suggestiveness are met" (1), the meaning of the work was lost. Since the viewing public also lacked the essential understanding of what went into artistic production, true appreciation of the work was impossible.

MacDonald, Stuart. The History and Philosophy of Art Education. London: University of London Press, Ltd., 1970.

This book supported the view of the English art educational system in the 19th century as represented in American literature. That is, as may be seen in the reprint of the "National Course of Instruction for Government Schools of Art in Britain for 1889" in Appendix C of this volume, the course of study was very exact. The emphasis was on the copying of intricate designs. Students were encouraged to compete for medals called "Queen's Prizes." Each grade had its own specific yearly examination in art and on knowledge of art.

Eisner, Elliot. Educating Artistic Vision. New York, NY: Macmillan Publishing Co., Inc., 1972.

In chapter 3, entitled "The Roots of Art in Schools: An Historical View from a Contemporary Perspective," Eisner summarized the history of art education in the United States from the time of Benjamin Franklin to the early 1970s. This historical overview was analyzed from three points of view. In Eisner's analysis, art education has made three major shifts in emphasis since its earliest beginnings. The first focus was a society-centered curriculum, since the needs of a young and emerging nation were given top priority by most educational curricula. To this end, early art classes were seen as practical means of training young people for jobs that would further the economic development of the emerging nation. The second point of view is the child-centered curriculum. With the child as the center of the educational structure, the production of art as a means to further the development of the individual was given priority. The third point of view is the subject-centered approach to curriculum goals. In this approach, popular in the first two decades of the twentieth century, emphasis is placed upon the study of art as a subject. "In this view of the goals of art education, the teacher is to emphasize the study of art per se; he is to help the student learn to see and appreciate the work of art not primarily because it will be socially useful for him to do so, but because great products of the human mind and spirit are the proper objects for educational attention" (59). During this period, while progressive educators stressed the importance of fostering the growth of the child, actual practice in the schools was geared more to what was referred to as "sound art instruction and the development of public taste in all matters relating to applied arts" (45). To this end, schools concerned themselves with the "improvement of taste and the creation of beauty" (46). Along with this expansion of curriculum was the inclusion of what was called art appreciation into the programs of many schools. Reproductions of historical art, considered great at the time, were purchased by both elementary and secondary schools. Almost no literature of the period makes any reference whatsoever of the art of the current day being taught to students. All of the art appreciation was in the form of art of the past. In addition, there was an emphasis on students being able to learn moral lessons through the study of these works, since they were selected for their portrayal of certain ideals such as piety, courage, sympathy and beauty.

Logan, Frederick M. Growth of Art in American Schools. New York, NY: Harper and Brothers, 1955.

Most of the significant movements, educators, events and organizations which have contributed to art education in the United States were chronicled in this volume. Art education essentially began in the United States in order to fulfill an economic need. Forced into competition with British industrialists, businessmen realized that unless schools provided the training needed for draftsman and designers, the young nation would fail to compete. Teachers and techniques from England and the continent were imported to teach and train students to copy and draw in the manner necessary for industrial design. What began as a vocational need evolved into an aspect of "art appreciation" by the 1890s. Art came to be seen as a refining influence and a means by which idealism could overcome the harsh realities of life. In April of 1892, Prang Supply Company sponsored an art educational conference in Boston. The subject of the conference was: "Art in the Schoolroom - Pictures and Their Influence." Speakers of the day related their experiences of placing reproductions of art works in school buildings. This desire to provide school buildings with art works was considered a very serious and important responsibility of the teachers and administrators. Reproductions and casts of Greek and Roman sculpture were also advocated as much needed in the schools, since they could be used as subjects for drawing, as well as subjects for lectures on art history. Underlying the advocacy of such purchases was the belief that by surrounding students with what was considered the BEST art, ultimately the level of taste in society would be elevated. All of this was in keeping with the philosophy that any study of art had to begin with an exposure to masterpieces of the past. It was also in accordance with the Hegelian influence which saw education as successful only if children attained the standards of adult values in art. In contrast, the "progressive" education movement sought to study the needs and responses of children more closely. By the turn of the century, the struggle between content in art education and the needs of the student began.

Gaitskell, Charles D. and Al Hurwitz. Children and Their Art New York, NY: Harcourt, Brace Jovanovich, Inc., 1982.

Royal B. Farnum was a prominent art educator involved in the picture study movement of the 1920s, 1930s and beyond. As soon as it became possible "through advances in printing technology to produce inexpensive color reproductions of paintings, many art educators of that era took the opportunity to present children with lessons in art appreciation. It was characteristic that the pictures chosen were not contemporary with the time, represented a narrow standard of 'beauty', and often carried a religious or moral message" (37). Farnum's book, Education Through Pictures: the Practical Picture Study Course was published in 1931, but did not include any reproductions by artists of the day. Most of the pictures were religious, geared toward children's stories or had animals as subjects. "The following passage represents the flavor of the book:

PASTURAGE	Troyon, Constant 1810-1865
Louvre, Paris	French School

In PASTURAGE we find a splendid example of the artist's ability to make a harmonious effect in color and atmosphere by the massive forms of cattle aginst the sky and verdure. Before Troyon, no animal painter had painted with such a combination of strength and reality the long, heavy gait, the quiet resignation of cattle, and the poetic feeling of autumn - or the morning mists lightly rising from the earth.

The deeply furrowed road gives an undulating effect..." (38).

The questions provided with the passage included such things as identification of the animals in the picture, trying to imagine what the girl in the picture is thinking, where is the strongest color found, have you ever seen clouds like these, etc. After the class discussions, students were often expected to write essays to accompany the picture.

Hurwitz, Al and S. Madeja. The Joyous Vision. Englewood Cliffs, NJ: Prentice-Hall, Inc, 1977.

In the 1940s, art appreciation was defined as having two components: an emotional kind of appreciation which was based upon the understanding and pleasure derived from the experience, and an intellectual kind of appreciation which came from the insight into the principles and techniques found in the work. The "emotion" and "pleasure" aspects were subsequently changed to "skills of observation" and "critical judgment" (13). How analysis relates to emotional response is a question often posed and yet remains unanswered. The three approaches to art appreciation most utilized were: the phenomenological, which involved a critical process based upon description, analysis and interpretation; the associative, which used biographical material and anecdotes; and the multi-sensory, which utilized a full array of sensory and emphatic responses. In order to understand fully the place of art appreciation in elementary education, it was deemed necessary to take a closer look at how it had been treated in the past. "It is not easy to separate the history of appreciation from the development of general concerns in art education" (20). Art appreciation in the first decades of the twentieth century was most closely identified with "Picture Study." An accepted part of the arts curriculum, it was usually specific in "spelling out not only the particular art works to be used but also the framework for class discussion" (21). The works were selected based on their moral tone and a "premium was placed on beauty, patriotism, religious values (both overt and covert) and other such sentiments, and critics and teachers placed a high priority on literary associations, story telling, and speculative discussions regarding the personal lives of the subjects of the paintings" (21). Many school districts had specific guides in order to give teachers direction on how the study and discussion were to be conducted. In the 1920s, Arthur Dow added the principles of composition to the movement. In addition, some writers added common household objects to this realm of appreciation. "Thus, writers became concerned with assisting in the art consumer's development of general taste in his daily life" (24). Margaret Mathias, writing in 1926 called for a balance between "appreciation and personal expression" (24), thus acknowledging the influence of progressive education on art education. In the middle and late 1920s and early 1930s, preferential testing on art appreciation became popular. Children were asked to choose between inferior and superior versions of objects (cars, homes, dresses, etc.), while other tests measured likes and dislikes in painting and sculpture. In the 1930s, John Dewey and Thomas Munro both wrote of the necessity of art for a complete general education, while government support of art projects caused an increase in interest in the arts.

College Art Association of America. Discussion: "What Kinds of Art Courses Are Suitable for the College?" University of Pennsylvania, April 20, 21, 22, 1916. Reprinted: Art Bulletin (January, 1917)

This summary of the meeting of the fifth annual meeting of the College Art Association of America demonstrated the difficulty then emerging at the college level regarding the lack of training in art structure in the students entering as freshmen. Of particular concern was the fact that some students were coming to college with poor knowledge of art history. Many of the speakers argued that this lack hindered the students who expected to take up art as a profession. In addition, those students who demonstrated an interest in art history, as their main choice of study, were seen lacking in experience in artistic production. Several of the speakers favored an integrated course of study where art history students would be required to take studio courses and production artists would be required to take art history courses. Such a revision of college requirements would foster in the students "an awakening of the critical sense and a growth in appreciation" (11).

Nyquist, Fredrik V. "Some Historical Aims of Art Education." School and Society. 26.654 (July 9, 1927): 25-31.

This article was an attempt to clarify the aims of art education as seen from an historical perspective. These objectives were classified into three categories: (1) cultural; (2) pedogogical; and (3) economic. The first was seen as providing the learner with the means to have "heightened appreciation of nature and objects of fine and industrial arts" (25). The pedagogical aims consisted mainly of training the eye, the intellect and the hand. Finally, the economic objectives were to bring about an improvement in "manufactured commodities through better design" (25). Quotes from notable educators followed for the purpose of showing support for these aims. The modern elementary curriculum proposed by Bach had five functions. These were: (1) communication; (2) observation; (3) selection; (4) construction; and (5) appreciation.

Bach, Richard F. "The Sixth International Congress on Art Education." School and Society 28 (November 10, 1928): 595-596.

The theme for the meeting could have been summarized in the words, "more learning and less teaching" (595). The focus of the conference was on methods and training of teachers. Bach stressed that the Germans had more experiments in teaching underway than any other country. Almost three thousand art educators attended this meeting in Prague in the summer of 1928, of which one third were Americans. The initial meeting of the Congress had been held in Paris in 1900 with 30 delegates in attendance. An exhibit of children's art work was held along with the gathering.

Sayward, Mary Parkman. "The Museum: An Aid to Teachers." The School Arts Magazine 32.5 (1933): 259-263.

Written by an instructor in the Boston Museum of Fine Arts, this article described the advantage of students experiencing first-hand the sculpture and paintings studied in school. Of particular concern was the means by which the study of history and culture would be enhanced by museum visits, as well as art appreciation, "now included so often in the school curriculum" (260). Specific means of interesting the students were noted, as was the necessity of it being an "enjoyable" visit. Another concern was that the school children should not get too tired, so the tour should be adapted to their pace.

Boas, Belle, ed. Art Education Today. New York: Bureau of Publication of Teachers College, Columbia University, 1937.

This annual, devoted to the examination of the problems of art education, presented papers representing several issues of concern to art educators of the day. James L. Mursell stressed the importance of art appreciation, which was defined as "liking, understanding and evaluating" (3). The importance of such a study was seen to be a life-enriching aspect of behavior and therefore the primary concern of art education. "What the child should learn is an organized way of looking at the world, a power to perceive visual excelllence everywhere, and a disposition to demand it. His work in one specific art field should lead him to meanings applicable everywhere" (4). In addition, experience directly in manipulating and organizing materials was considered essential. Another contributor, Edith Mitchell, asked many questions pertinent to the establishment of an art curriculum. Of foremost consideration was the percentage of time which should be devoted to art appreciation and the difficulty of making art history more interesting. There was no question that these items would be included. In fact, an argument was made for more time devoted to the study of art appreciation and art history with "incidental opportunity for expression" (12). W. H. Schaefer-Simmern noted that art education had a tendency to contradict itself every few years, due to several societal influences. This was seen as a definite detriment to students, since ever-changing ideas would only serve to destroy their integrated mental development.

Lark-Horovitz, Betty. "On Art Appreciation of Children: I Preference for Picture Subjects in General." Journal of Educational Research 31.2 (1937): 118-137.

This study was conducted with 461 eleven to sixteen-year-old students. They were divided into two groups. One group was labeled "Average", with the word "average" applicable to their drawing ability. The second group was labeled "Special", since they were perceived as having special talent in drawing. The purpose of the study was to examine the preferences these students had for certain selected works of art. The rationale for the study was that in order to understand creative abilities, appreciative abilities must be investigated. In addition to assessing pictorial preferences, the study also examined the reasons for the preferences. Lark-Horovitz discovered that picture preferences were sharply divided along sexual lines until the age of 14. Choices above that age seldom differed due to sex. In the Average group, the reasons stated for preferences centered on subject-matter, reality of presentation, and color. The Special group however, stated that design was their primary reason for selecting a picture. "The results obtained in this experiment show definitely that certain kinds of pictures are of interest to children, while others are of no interest at all" (132). The author concluded that elements of aesthetic judgment are "crudely present" (134) in the average child, while those with "special" talent were aesthetically analytical to some extent. For these students, "contemplating a picture...seems to be a means of learning" (136).

Cole, Natalie Robinson. The Arts in the Classroom. New York, NY: The John Day Company, 1940.

This book by a classroom teacher of the 1940s was remarkable for its insight into the philosophy and techniques utilized in work with students from diverse ethnic backgrounds. The main contribution of this author was the manner in which motivation and guidance were actually used in order to help fourth and fifth grade students to produce art. In addition, chapters were included on dance and writing to demonstrate how these activities were integrated with artistic concepts. "Free expression" for the child was repeatedly emphasized by this teacher.

Pearson, Ralph M. The New Art Education. New York: Harper and Bros., 1941.

The Armory Exhibition in New York in 1913 was the point at which attitudes of artists and art educators changed. Prior to this event, nature was seen as the sole source of beauty, and most of art was the attempt to recreate or imitate that beauty as faithfully as possible. Most of the academic training received by artists consisted of copying with an emphasis on drawing. Most high school art departments were split into two sections. One was usually called "practical" arts. In this course of study, the emphasis was placed on design of practical objects, since these students were studying art in order to make it a part of their future aspirations. This was considered a "materialistic" approach, and little genuine creation was found in the work assigned to these students. The other course of study was called "fine" arts. It featured courses such as "Creative Painting" (71). This type of course advocated such things as: "relaxed freedom, a sense of power with the medium, and emotional design" (71). In this type of course, skills and copying were to be forgotten.

Alford, John. Rev. of The Future of Aesthetics, A Symposium on Possible Ways of Advancing Theoretical Studies of the Arts and Related Types of Experiences, Thomas Munro, Editor. The Art Bulletin 27.3 (Sept., 1945): 209-212.

Alford's review of the published account of this symposium gave an insight into the thinking and issues of art education of the 1930s and the early 1940s. Several speakers referred to a renewed interest in the arts by the public at this time, along with a strong desire to know and understand more about them. The 1930s, in particular, were seen by these educators as a time when students in general desired "enlightenment on the fundamental nature and values of art" (209). In 1940, a conference on aesthetics was held in New York in co-operation with the Carnegie Corporation. This conference was combined with another on art education, since a previous meeting had revealed widespread confusion regarding the meaning of aesthetics to art education. Some speakers had "implied a philosophical connatation, others that it was a means of teaching and promoting art, and a third group wanted aesthetics to be an integrating whole of the arts or of the arts and certain sciences" (210). Due to this confusion, Alford reported that much of the work done in aesthetics was meaningless to art teaching and to actual art students. In addition, various speakers addressed the problem of how much art history, aesthetics and criticism should be required of studio art students and conversely how much studio work should be required of students of art history, aesthetics or criticism. Another section of the symposium addressed the necessity for aesthetics to be practical, since to be of value, art must be able to be applied to life situations. "The main function of aesthetics should be to help us to obtain an intelligent understanding of the nature of art and of the aesthetic experience to the end that we may live a richer life" (210).

Dietrich, Grace L. and C.W. Hunnicutt. "Art Content Preferred by Primary-Grade Children." Elementary School Journal 48.10 (1948): 557-559.

This study analyzing the preference children have for particular types of pictures did not attempt to discover the reasons behind their likes and dislikes. Two pictures were presented simultaneously side-by-side. The students responded with a plus for the work preferred and a zero for the other. In each pair, the pictures were as much alike as possible, save for one variable, thus presenting the researchers with some clue as to the elements preferred. The study was conducted with forty children from six to nine years, evenly split between boys and girls. The study was conducted over several weeks with the pairings re-shown after a week had intervened. Out of 371 choices, 255 were identical, giving a percent of repeat choice of 69. Landscapes were most preferred, while some girls preferred pictures of people to landscapes. Pictures of people were preferred to still-life. Bright colors were preferred over "shadowy" ones, while in pictures of people, boys preferred pictures of men and boys, and girls liked pictures of women and girls better. Both groups chose pictures of children over those of adults. The article concluded with a recommendation that further preferential studies be done with other age groups in order to "increase our knowledge of children" (559).

Barkan, Manuel. A Foundation for Art Education. New York, NY: Ronald Press, 1955.

"Art in general education is becoming less a body of subject matter composed of specifics, and more a way of working and a way of seeing" (4). Art education in the mid-fifties was moving away from those tendencies of the past which promoted certain styles of taste, demanded sequential problem-solving and absolute principles. Success in art prior to this period was seen by Barkan as dependent upon the mastery of a certain set of skills. Art education of 1955 sought to lead individuals to "communicate personal understanding through aesthetic form" (13). Barkan, Art Education Department Chairman at Ohio State University, advocated a departure from the teaching of content material in art. "Any language is a set of symbols for the ideas and images people convey through it. Because the arts are a language, they are symbolic statements of the things that people experience. They are visual symbols that embody human meaning through the organized relationships among the specific items within a work of visual art" (17). Historically, art education study had been based primarily on painting and sculpture. Students purchased tiny prints of famous works of art and learned technical and historical information about them. In the early twentieth century, there was a split in the curriculum of the secondary school where certain students studied practical arts and others fine arts. In the former, usefulness was measured in terms of material and vocational value. "For a particular subject to be useful, a person had to do something practical with it" (46). The increased awareness of the importance of the child as an individual was brought out in the writings of John Dewey in the 1920s. The work of other investigators into educational and creative processes, such as Cizek and Dow, emphasized creative activity and criticized imitative drawing. Teachers began to encourage students to use the arts as "media of expression" (48).

Munro, Thomas. Art Education Its Philosophy and Psychology. New York, NY: The liberal Arts Press, 1956.

In a comprehensive examination of the philosophical and psychological aspects of art education, Munro attempted to address every facet of art educational needs of the day. This volume covered the development of aesthetic powers, testing in art, problems encountered in art education, creativity, artistic development, the role of art in a liberal education and similar concerns in dealing with art in higher education. In a section on "Selecting and Transmitting the World's Artistic Heritage," it was pointed out that an important part of a liberal education is a familiarity with the world's cultural heritage. However, "that task is not being undertaken consciously and systematically today. It (that task) is to select and organize the artistic elements in the world's cultural heritage for transmission to youth" (169). Further, Munro spoke against the practice of arbitrary selection of art for the purpose of study, but called for thoughtful consideration based upon the age of children and what they might be able to truly assimilate.

Conant, Howard. Art Education. New York, NY: Center for Applied Research in Education, 1964.

"One of the newer philosophical emphases in contemporary art education might be termed cultural context. Long overdue in education, it sees art study and expression in the broad setting of such related academic disciplines as history, sociology, philosophy, and psychology" (38). Although Conant was writing over twenty-five years ago, what was proposed bears much similarity to the discipline-based art education movement of a much later era. With balanced and integrated thinking, the admonition to foster practical solutions to difficult problems of curriculum emphasis and teaching styles was presented succinctly. "Proponents of aesthetically oriented creative art teaching want their pupils to develop an understanding of the arts of all periods and to strive for the attainment of the highest possible level of quality in their own creative works " (39). Much of what was proposed demonstrated a vision of art education which would place the visual arts on a level with other academic subjects. An example of Conant's philosophy of art education may be summarized by the nine elements he considered necessary for a balanced view of the field:

1. Art is a fundamental element of human life.
2. All persons should receive a thorough education in art.
3. An education in art should include a wide variety of opportunities for personal creative expression.
4. All persons are capable of some form of artistic proficiency.
5. Major and lasting contributions to individual welfare and community and national life can be made through a study of art.
6. At all levels, art should be taught by a specialist.
7. Personal art expression is fostered with creative teaching.
8. A knowledge of art history is essential.
9. A modest collection of original art should be part of every school environment.

Bassett, Richard, ed. The Open Eye in Learning: the Role of Art in General Education. Cambridge, MA: M.I.T. Press, 1969.

In a section entitled "Art and the Educated Citizen", Bassett discussed the role of art in a democratic society. The fact that a lack of "dictatorship of taste" (1) was not a part of American heritage was perceived as a challenge to the individual to pursue and achieve excellence. Whether or not the citizens of the United States could be construed as artistic would depend largely on "one's definition of taste" (2). Looking at the preference of individuals in their homes, places of business and recreation in order to ascertain such taste, Bassett concluded that regarding quality of taste, the democratic society "had failed to fulfill her cultural promise" (4). Some of this was attributed to the pragmatic attitude of people, which relegated the arts to some "remote and special category of human experience, divorced from what are taken to be the really important concerns of life" (5). The arts then became a means by which leisure was spent, with no demands on the intellect and little on the imagination. There resulted an isolation of artists from the community, especially for those who would make intellectual demands. The entrepeneur who downgraded quality and originality contributed to this, as did the unintelligibility of the writings of critics. Historically speaking, critics have provided a bridge between the less perceptive and the artist. Critics, writing only for those who already agreed with their interpretations failed to provide this link. Education failed to provide the depth of thought and understanding of art which gives it credibility. "Neither work nor play has meaning except for the resourceful individual, the person who has developed not only his powers of analysis, his factual knowledge, and his technical skills but also his imagination, his creative capacities, and his sensitiveness to visual experience" (9). A primary cause for this was the "failure to provide our young people with an indispensable means of knowing the civilizations of the past, which are revealed to us in great measure through their artistic achievements" (9). Another cause for concern was the "displacement of the humanities by science" (10). Art was described as a "marginal subject" in schools with a "lack of continuity from one level to another" (11). The answer appeared to Bassett to lie in the realm of educational leadership. Art education must examine its own motives in order to be sure of its sources of real power, so that general education would acknowledge and further its place in a democratic society.

Kellogg, Rhoda. Analyzing Children's Art. Palo Alto, CA: National Press Books, 1969.

The expressive gestures of infants and children in drawing were collected by Kellogg from 1948-1960 and were over one million in number. The evolution of scribbles into symbols was evident when studying such a large sampling of children's art. These symbols eventually became conscious representations. In addition, certain patterns of symbolization were found, including the use of circles, crosses, rectangles, etc. The illustrations provided a visual demonstration of this progression to symbolism. Often this symbolism was repeated when the children worked in clay or other kinds of media. The scope and length of this study provided a wealth of material on the formation of symbols by young children.

Barkan, Manuel., Laura Chapman, and Evan Kern. Guidelines: Curriculum Development for Aesthetic Education. St. Louis: Central Midwestern Regional Educational Laboratory, 1970.

This curriculum project called for units of instruction, specific content in art education, concepts, facts and activities. It also recommended activities which would be geared to the particular manner in which students respond. The recommendation in regard to aesthetics stated that: "Phenomenological aesthetics is essentially a descriptive method whereby the experiencer reports the content of his experience" (49). This approach was further explained as providing an emphasis on what is actually perceived in the work. Any feelings evoked by it must be relevant to it or in some manner relate to what is perceived.

Lansing, Kenneth M. Art, Artists and Art Education. New York, NY: McGraw-Hill, 1976.

In the opening chapter of this text, Lansing acknowledged that the problems and pitfalls associated with the teaching of art are many. "The history of aesthetic education in America shows that the place of art in the educational structure has always been questioned" (8). One of the primary tasks of art education was seen to be the means by which art educators would show that art education "does indeed have a significant value for the individual and for society" (9). However, it was also demonstrated that one of the biggest problems in meeting this demand would be the adoption of some formula or design for the teaching of art that might lead to the "production of something other than art" (17). The value of art has been recognized for centuries, especially by "heads of state" (54). If the artist manufactures possibility and opens the mind so that ideas can be shared, then the organization of aesthetic elements becomes primary to education. This then was seen as the basis for the study of art objects or art appreciation in American Schools. In a free society, "art presents the nature of things from the artist's personal and sensitive point of view" (55). Lansing provided a comprehensive investigation into the issue revolving around the many questions regarding the value of art education, including its place in formulating the aesthetic tastes of students.

Efland, Arthur D. "Studies in Art Education: Fourth Invited Lecture - How Art Became a Discipline: Looking at Our Recent History." Studies in Art Education 29.3 (1988): 262-274.

This article traced the term "structure of discipline" to a book by J. Bruner, The Process of Education published in 1960. A report on an educational conference held in 1959, the book referred to the "structure of discipline (as) those structures of knowledge which enabled learners to achieve mastery of subject matter" (263). The conference itself was a result of the educational reforms movement of the late 1950s, which was negative toward education in general and resulted in the infusion of scientific thought and philosophy into the educational scene. This interest of the scientific community in education was, in the opinion of Efland, due to the Cold War of the day and concern for national defense. The power and prestige of government grants raised the fortunes of science and mathematics. Subjects not considered "disciplines" were questioned as to whether or not they were legitimately a part of the general education curriculum. In 1963, a report called The Arts and National Government (Hecksher, 1963) was published. In this report, the emphasis given to science and engineering was reported as a "distortion of resources and values" (265). A subsequent expression of concern came from President Kennedy's Science Advisory Committee, which suggested that the use of procedures being utilized to reform science education could be applied to education in the arts. Manuel Barkan was one of the first art educators to attempt to place art education within the scientific mode of knowledge. Turning to the notion of "artistic process as qualitative problem solving" as proposed by Ecker, Barkan saw studio activity as a mode of inquiry and argued that "art history and art criticism were additional modes of inquiry" (267). This position placed art history and criticism as equal in importance with studio instruction. This approach complicated curriculum content and has enlarged it. It also shifted the emphasis from self-expression for the child and what was construed by some as an "anti-intellectual stranglehold on art education" (268). Efland suggested that the arts would not be best served, however, by justifying their existence because of their similarity to science. On the contrary, they are needed and justified because of their differences from it. In addition, the tremendously complex integration of the areas suggested by discipline-based art education demand a scope of knowledge and understanding inappropriate for primary students, who need to first be involved in imaginative manipulation, if they are to understand the complexity of artistic images at a later age.

Chapman. Laura. Instant Art, Instant Culture: the Unspoken Policy for American Schools. New York, NY: Teachers College Press, 1982.

"Instant art, like many other instant products in our lives, makes few demands on all who participate in it. It requires minimum skill, little or no knowledge, the least possible effort, and practically no investment of time. Instant art is a sham, but it has become the standard fare American schools offer to most of our young people. It is o-e manifestation of our national ambivalence about the role of art in public education" (xiii). Chapman provided facts, cases and analyses to support her judgment that "as a professional group we (art educators) have been all too tolerant of makeshift programs, trivial activities in schools, and the marginal preparation of art teachers" (xv). In addition, a Harris Poll conducted in 1975 discovered that "more than 75 percent of the public have the opinion that a person does not need to study or learn about art in order to understand or enjoy art" (4). Chapman called for a commitment to the development of a sound and basic art curriculum with more research directly related to the benefits of art education. Additionally, the place of government and society in bringing about these changes must be evaluated and considered.

Greer, W. Dwaine. "Discipline-Based Art Education: Approaching Art as a Subject Of Study." Studies in Art Education 25.4 (Summer 1984): 212-218.

"The educational end-in-view will be educated adults with a sophisticated understanding of the arts" (213). With this statement of purpose for the concept of discipline-based art education, Greer stated that the means to accomplish this task rested with an incorporation into the art education curriculum of intellectual inquiry into four areas: aesthetics, art criticism, art history and studio production. In order to develop a valid sequence for curriculum development in each area, it was deemed necessary initially to locate and identify a sophisticated version of information, (concepts or skills from art), then to break it down into a logical sequence which could be taught to children. "As a sequence is taught, the way in which the concepts are presented provides for an appropriate balance among the four components of art. Students are introduced to subject matter in terms of the concepts and properties important for understanding the expressive character that will be the focus of subsequent productive activities" (216). In planning sequencing, attention must be paid to the maturation level of the students as well as their ability to handle certain materials and skills. In addition, Greer stressed the assessability of the discipline-based approach and the subsequent public support for art education that would result.

Getty Center for Education in the Arts. Beyond Creating: The Place for Art in America's Schools. Los Angeles, CA: J. Paul Getty Trust, 1985.

This report included an introduction to the philosophy and rationale behind discipline-based art education as envisioned by the members of the Getty Center for Education in the Arts. It also included outlines for developing successful discipline-based art programs; a critical examination of the place of art education in American society as envisioned by Dr. Ernest Boyer, William F. Kieschnick and Dr. William Eisner; descriptions of seven programs for art education in seven school districts that utilized approaches similar to those advanced in discipline-based art education and a summary evaluation on the Rand Corporation's conclusions regarding the requiremnts necessary to further the implementation of discipline-based art education. "Rand researchers determined that change depends on influencing public perceptions about art, and learning more about providing this kind of education" (70). One of the problems the Rand researchers pointed out was the fact that in the "professional art and art education networks, the members generally talk only with each other" (71). Another consideration for Rand was the necessity of altering professional training for teachers in order to implement such a program. In addition, present knowledge regarding the scope and support for art education in general must be increased and disseminated.

Getty Center for Education in the Arts. Proceedings Report on the "Beyond Creating: Roundtable Series." Los Angeles CA: J. Paul Getty Trust, n.d.

The Getty Center for Education in the Arts sponsored a series of four regional roundtables that were described in this report. The purpose of these discussions was to pinpoint practical considerations in the implementation of discipline-based art education. Dr. Howard Gardner, Harvard University's Project Zero Co-Director spoke at Boston Roundtable number I, "Academic Rigor and the Development of Written, Sequential Curricula for Discipline-Based Art Education." In his opening address, Gardner stressed the importance of symbol systems to children and how the work with children at Project Zero provided the basis for the belief that symbol systems are the basis for intellectual foundation and subsequent learning. At Roundtable II in Seattle, the topic was "The Role of the Art Education Advocate." The topic was reduced by the participants to three basic factors: "money, ownership and clout" (4). Roundtable III, "The Place for Creative Expression in a Discipline-Based Art Education Curriculum" was held in New Orleans and pointed out specific problems facing art education in general. Roundtable IV, held in Chicago, "Resources - Administrative and Financial -for a Discipline-Based Art Education Program," focused on the tremendous limitations of time and money facing any large-scale curriculum revisions for the arts.

Greer, W. Dwaine. "A Structure of Discipline Concepts for Discipline-Based Art Education." Studies in Art Education 28.4 (1987): 227-233.

Greer outlined the basic curriculum requirements for a discipline-based approach to art education. It was stated at the outset that certain characteristics were essential to the curriculum: "A rationale that places art in general education, content from four visual arts disciplines (aesthetics, criticism, art history, production), a written curriculum that is sequential and cumulative, and a school-district context in which art is required and evaluated district-wide" (227). The two most important features of disciplines are that "they have recognized bodies of knowledge or content, and recognized modes of inquiry" (227). With this in mind, the two sets of concepts for the four areas of curriculum were proposed in the following manner:

CONTENT CONCEPTS

AESTHETICS	CRITICISM	HISTORY	PRODUCTION
Experience	Subject Matter	Attribution	Originality
Work of Art	Content	Iconography	Technique
Intent	Meaning	Provenance	Craftsmanship
Value	Justification	Function	Process

INQUIRY CONCEPTS

AESTHETICS	CRITICISM	HISTORY	PRODUCTION
Description of qualities	Description of content	Restoration of objects	Inspiration (invention)
Analysis of responses	Analysis of form	Analysis of style	Analysis of problem
Elaboration	Interpretation	Attribution	Creation
Appreciation	Evaluation	Authentication	Exhibition

The author saw this approach as a "scaffolding" on which to build a discipline-based approach to art education.

Part II. A review of selected literature regarding aesthetic education as the problematic sub-discipline of discipline-based art education.

Garvin, Lucius. "The Paradox of Aesthetic Meaning." Reflections on Art. Ed. Susan Langer. Baltimore: Johns Hopkins Press, 1958.

Two divergent opinions regarding aesthetics were presented. One was the fact that perceiving the meaning of a work of art was the "highest goal of aesthetic appreciation" (62). The other opinion saw the assignation of "meaning" in this respect as limiting, and any attribution of meaning "does violence to the aesthetic purity and unity of the art experience" (62). Since the word "meaning" is common to both experiences, Garvin attempted to examine how meaning is understood in connection with works of art. First of all, there is the meaning associated with iconographic explanation or interpretation of symbols. Another aspect of meaning would be found in historical context or reference. A further level of meaning could be the social or ideological significance attributed to the work. Each of these possibilities points to something other than the work itself for meaning. Conversely, true aesthetic meaning was seen to be that significance found within the work itself. The elements may be contemplated for the contribution they make to the whole. "What art work means, aesthetically, is simply the feeling-response obtained from it in aesthetic contemplation" (69). The emotion-response while outside the object is actually a part of it, since it is one of its qualities. "Direct aesthetic criticism is essentially subjective and is pointed at the emotional nuances evoked by the qualities of the object" (70). Thus Garvin concluded that "it is possible ... to look deliberately at the object as the potential symbol or bearer of emotional awareness as yet unrevealed. To approach the art object in this manner is, in a most significant sense, to seek its aesthetic meaning" (70).

Hamblen, Karen A. "Approaches to Aesthetics in Art Education: A Critical Theory Perspective." Studies in Art Education 29.2 (Winter 1988): 81-90.

Although aesthetics has been proposed as a component of study in art programs specifically, Discipline-Based Art Education as outlined for the Getty Center for Education in the Arts, relatively little has been done to indicate what study of aesthetics for children might entail. Various interpretations are given to aesthetics education, but through the years, aesthetics involved responses to "the visual qualities of art objects" (82). In the 1970s more dissertations were focused on aesthetics as an issue in art education than on any other single subject, yet the study of aesthetics itself had not often been a subject of study in art education prior to that decade. Part of this was because of the obscurity of aesthetic language and theory. Unlike the other three areas of art study in discipline-based art education, "there is uncertainty about what one does when one "does" aesthetics" (83). However, in fact, "aesthetics deals with how viewers interpret the nature of art and why they respond to art as they do" (83). Since studio production is the cornerstone of the art curriculum, aesthetics teaching has often been confined to aesthetic experience and perception. "Since the aesthetic experience occurs within the viewer and is not literally in the object itself, aesthetic study entails developing skills that will enhance one's ability to respond aesthetically in a variety of contexts" (85). This approach "accommodates traditional classroom activities as well as assumptions that transfer of knowledge and skills occur from art making" (85). By contrast, aesthetic inquiry is an examination of the nature of art and why people respond to art as they do and what meaning they attribute to it. Hamblen favored a view of aesthetics for a critical purpose directed toward a development of social consciousness. "This paper assumes that it is not enough that children engage in art activities; they also need to examine the artistic process itself" (87-88). Creativity itself can be limiting to students when it is confined to school art and lacks intellectual exploration and critical consciousness. Aesthetics was seen to be compatible with trends in general education which seek to develop higher level thinking skills.

Goodman, Nelson. Languages of Art. Indianapolis, IN: Hackett Publishing Co., Inc., 1976.

Goodman explored the general theory of symbols in a systematic inquiry. Questions of value or criticism of the arts were not addressed. Representation was noted as frequent in painting, though the question of resemblance of picture for subject was not seen as sufficient condition for representation alone. In analyzing a painting, a system of notation may be devised, but only pertaining to history and production, since purely arbitrary definitions of paintings outside of history or production are not possible. Paintings were seen as possessing syntactic density, since the "notation" or "characters" in painting were interpreted as continuous. Unlike letters and numbers, "any element lying between two others is less discriminable from each of them than they are from each other" (136). Nonlinguistic systems differ from words and letters, since they are representational and so symbolically dense that every difference in every picture makes a difference. For this reason, endless attention must be given to determining character and reference in "any mark of the system" (253). In the section titled, "Symptoms of the Aesthetic", Goodman suggested that syntactic density does not contribute to vagueness nor mystery but rather to absolute precision. Works which exemplify, in combination with density, express the symbol itself, not merely things for which the symbol stands. Aesthetic and nonaesthetic were judged to be "less clearly established by practice, and more seriously infected with inept theorizing, than in the case of most terms" (254). That which is dense, replete and exemplary was aesthetic according to Goodman. This is a distinction devoid of any consideration of aesthetic value. Criteria such as degrees of satisfaction given by a work were seen as relative to function and purpose. Having established that representation, description, exemplification and expression consititute effective symbolization, the question arose as to what purpose this symbolization might have. One answer might be that art was the "gymnasium workout" for the mind which trains the intellect for potential contingencies. It channels energy and is a universal servant of all mankind. Another view presented was that art and its symboliation was a result of the compulsion of the human mind to constantly symbolize. The third answer pointed to communication as the purose of all symbols. Each of the explanations was judged to be a part of the truth. "The primary purpose is cognition in and for itself; the practicality, pleasure, compulsion, and communicative utility all depend upon this" (258).

Howard, V.A. "Harvard Project Zero: A Fresh Look at Art Education." Journal of Aesthetic Education 5.1 (1971): 61-73.

Howard gave an overview of the purposes and foundations for Harvard Project Zero. "Initiated by the Harvard Graduate School of Education in 1967 and funded by grants from the National Science Foundation, the Old Dominion Foundation and the United States Office of Education, Project Zero is an outgrowth of director Nelson Goodman's work on the general theory of symbols which led to the publication of Languages of Art " (61). Due to Goodman's work with symbols, this project began as an attempt to develop a "complete taxonomy of all the kinds of symbolic reference" (62). For example, in art, portraits reproduce the physical likeness of a person but also visually express something about the subject. The fact that the individual bits and pieces of paint do not stand for specific characters in a systematic manner, as letters of the alphabet do for a word, means that the plastic arts must be analyzed to see what conditions are necessary for their understanding. Also, are there certain skills which constitute proficiency in the arts? If so, how can they be identified and can they be taught? In order to more effectively analyze these conditions, the principal research tasks of the Project were: "(1) to analyze and classify the types of symbol systems and symbolic references characteristic of different art forms; (2) to identify and study experimentally the skills and abilities required for the understanding and manipulation of art symbols; and (3) to investigate methods of nurturing and training those abilities generally and as they bear upon particular arts" (64). Howard saw art and science as similar, since both strive for understanding and interpretation. Evaluation was seen as secondary to understanding. One of the complex processes to be examined was the study of style detection. Useful results in teaching would be well-served from an analysis of task-setting, prescribed procedures, informing, inciting, evaluating and illustrating, rather than any attempt to "teach" creativity, inspiration or intuition. Many aspects of the art educational environment were proposed as key; for example, a disciplined versus permissive atmosphere in the classroom, the impact of displaying student work, the exposure to work done by the instructor and the relevance of the study of history. These were some of the possible areas of investigation proposed at the outset of this Project.

Perkins, David. "Probing Artistic Process: A Progress Report from Harvard Project Zero." Journal of Aesthetic Education 8.3 (1974): 33-57.

Many investigations have provided some knowledge regarding the analytical approach to scientific thinking, but little or no application has been made to the realm of art education. Instructional methods in art education have traditionally focused on motivation, evaluation or verbal articulation. What has been ignored is what happens once the student picks up the pencil. This article focused on this aspect of the process, as it was examined by the investigators working in Harvard Project Zero. The specific problem addressed was how a student "deploys his component skills for an assault on the problem at hand" (36). The process studied involving art was to confront students with the unaccustomed task of detecting styles in painting. Previous investigation had shown that pre-adolescent children tended to group paintings by dominant figure or subject matter. Seven-year-old and ten-year-old students were shown always different sets of four painting reproductions in weekly sessions over a six-week period. "The subjects were required to group each four into two pairs according to a 'special way' that it was the subjects' job to discover. Subjects were simply told 'Yes, that's right' or 'No' in response to each pairing they proposed. The sets of four were so chosen that sorting by style - operationalized as pairing works by the same painter led to different groupings than sorting by dominant figure, the natural tendency. Pre-and post-tests administering similar sorting tasks but without feedback from the experimenter demonstrated that most subjects, even at the younger age could sort by style" (41). It was not only the fact that the students could learn to detect style, but the process which was of interest. First the students learned that grouping by figures or subject-matter was incorrect. (Some students were so confused by this that they never learned to sort by style). The simple "Yes" or "No" feedback provided also encouraged the formation of ways of categorizing that were irrelevant. "The role of intelligent effort in building a kind of perceptual acuity is underscored. The way toward a successful performance is seen neither as cliff nor even a climb, but a construction of hazards, byways, and halfway houses which the learner must thoughtfully negotiate" (42). In another aspect of the study, five, six and seven-year-olds attempted to draw a picture of a "bridge", a "sidewalk" or "jumping". After completing the picture, another subject would come and try to guess the word by looking at the picture. The younger subjects had great difficulty, since they failed to understand the problems of communication, while the more effective responses had a more realistic view of being understood. These studies underscored the complexity of the thought and process associated with creative activity.

Gardner, Howard., Ellen Winner, and Mary Kircher. "Children's Conceptions of the Arts." Journal of Aesthetic Education 9.3 (1975): 61-77.

Throughout history, the question of the ability of members of a society to understand and evaluate products of artistic endeavor has been constantly called into question. This study, the result of research sponsored in part by Harvard Project Zero, made use of the techniques employed by Piaget and Kohlberg to evaluate the ideas and concepts of children about the arts. "A number of implications can be drawn from this study. First, it is important from a developmental standpoint to determine how children think about the arts. Otherwise, one risks devising exercises or drawing conclusions about children's artistic activities which are untenable. In addition, it is desirable to understand the source of misconceptions. The present study indicates that, in addition to a substantial universal component in children's artistic conceptions, there is also a fair degree of prejudice and even of foolishness: the latter could be readily corrected by informed parents and teachers or by experience which exposes children to the sources of art works or the means by which aesthetic judgments are reached and may be justified" (75). The methods used in this study included interviewing over 120 children ranging in age from four to sixteen years from both middle- and working-class families. The interviews varied from twenty to forty-five minutes in length and were open-ended in procedure. It was stressed with the child that his or her opinions were of interest and that there were no "right" or "wrong" answers. The analysis of the taped responses was then classified into eight categories. The overall trends were found primarily along chronological lines, since the greatest misconceptions about are were "typically found among the youngest subjects" (64). The eight to twelve-year-olds saw art as a constant striving toward realism, while the older subjects were more complex and thoughtful in their responses. The specific questions asked the students pertained to their opinion on the source of the work, how much training was required of an artist, why the work was created, knowledge of media, stylistic features of the works, formal properties, criteria for evaluation and the purpose and means of public display. The study revealed that there are a number of qualitatively different views about the arts as a child develops. Many of the findings mirrored those of Piaget and Kohlberg, since the differences in ability to relate to the works often followed the cognitive-developmental tradition.

Gardner, Howard. Art, Mind and Brain. New York, NY: Basic Books, Inc., 1982.

This book was written partly as history, partly as explanation, partly as a report of investigations and wholly as a comprehensive examination of the creative processes. A chapter on the work of Nelson Goodman summarized Goodman's contribution to aesthetics and analysis of artistic symbolism. A section on the art historian Ernst Gombrich discussed the fact that children begin drawing as symbol and only later learn to "imitate" reality. In "Artistic Development of the Child", creativity in young children was described and their progressive growth in artistry was analyzed and examined. The role of the educator of the young child was described as being a provider of materials and opportunity. In the case of the literalist preadolescent, definitive skills must be provided. In an essay on teaching creativity, the nurturing or "unfolding" type of teaching was contrasted with the training, directive or skill-building approach. A deeper understanding of both approaches was deemed necessary. Due to the natural tendency of children from two to seven to produce their own symbols, "external interference and efforts at explicit instruction rarely prove valuable or productive" (212). Conversely, the child of seven or eight requires direction in how to use the medium, technical direction and more understanding of his own culture, in order to produce art that will be satisfying to him. Gardner judged from work with this age group that most students possess the cognitive operational skills they will have as adults. It was postulated that since "artistry involves different processes of thought with their own evolution, artistic cognition may not involve qualitative changes after early childhood, but it continues to deepen and evolve for many years" (214). In addition, children of seven or eight have been found to have a tremendous ability for acquiring new skills of great complexity. Students only a few years older become self-conscious regarding that which they produce. This may be because they possess the ability to see how poorly their efforts compare with those of the adult world. It was suggested that good skills of healthy self-criticism taught in preadolescence might expose the adolescent to evaluation and self-improvement that would not be as threatening nor destructive. This cultivation of critical capacity, as well as a provision for ideas and feelings would provide the adolescent with the support and self-confidence so important to development.

Smith, R.A. "Teaching Aesthetic Criticism in the Schools" Journal of Aesthetic Education 7.1 (1973): 38-49.

Smith states that the aim of criticism in an open society is to "assert a measure of informal control over the quality of thought and feeling in a society" (38). This role of criticism was seen as accepted in domains such as engineering, the health field and other technological areas, while strongly resisted in aesthetics. Indeed, in aesthetics "anything goes...with superficial thought having free rein" (38). The argument that a free society provides freedom of thought and action for the artist was not discounted, since the subjectivity and personal taste of the observer were acknowledged. However, since the ultimate aim of criticism was seen as the furthering of human values, the task of education is to foster in students the ability to "perceive, understand and appreciate works of art" (39) with some measure of skill. To this end, aesthetics was interpreted as having two aspects. The first, labeled "exploratory aesthetic criticism" (39) would be a means of ascertaining the innate value of a work, without ascribing meaning to it. This would involve repeated viewings. The first step for this aspect of criticism would be description, where the literal aspects of objects would be noted. This would involve a knowledge of art history. "Descriptive knowledge of this sort is often disparaged because appreciation courses are said to get arrested at this level" (41). Any instruction which would stop with literal description falls short of dealing with "what is singularly important in works of art" (41). Description is only one aspect of aesthetics. Secondly, analysis would be required where interrelations of elements are noted. Noting color, shapes, themes, relationships and qualities of characterization are aspects of form analysis. A characterization of one aspect of a work could be both a description and an evaluation, but "the act of interpreting is logically distinct from description and evaluation" (42). In fact, more than one characterization of the element or elements is often acceptable. Sometimes subject matter and materials may be said to be secondary, when considered in the light of images of human significance. More than one type of work may represent primordial struggle, for example. The final phase of aesthetic criticism was described as the act of of defending interpretations and evaluations. This portion of the process was called "aesthetic argument". Finally, the elementary grades were seen as the time when these processes would be most appropriately taught, since in later years the student would be able to refine this knowledge and relate it more formally to works of art.

Copeland, Betty D. "Art and Aesthetic Education Learning Packages." Art Education Journal. 36.3 (May, 1983): 32-35.

Copeland reviewed various educational packages available for the teaching of art. In addition, recommendations for judging such packages were listed. Several packages were summarized, including "The SWRL Elementary Art Program, developed by Southwest Regional Laboratory for Educational Research and Development (SWRL) and distributed by Phi Delta Kappan's Center for Innovative Programs. This program is a series of filmstrips and cassettes with scripts designed for classroom teachers to involve elementary children in art learning activities based upon the approaches of the artist, the art critic and the art historian" (33). The filmstrip on production "presents step-by-step procedures that facilitate an understanding of the media, techniques, and resulting products related to each program activity" (33). The importance of such packages possessing sequential activities flowing from sound educational objectives was stressed.

Hamblen, Karen A. "Exploring Contested Concepts in Aesthetic Literacy." Journal of Aesthetic Education 20.2 (Summer 1986): 67-76.

Hamblen stated that aesthetics is a natural part of engagement with art. It "involves two issues: (1) definitions of art and (2) responses to art" (68). When aesthetics becomes a part of the curriculum, that means that the attitudes of art are brought into the conscious awareness of the student. Every age group of students can be motivated to discuss a relationship with a particular type of art. Often aesthetic issues are debated, even though the terminology or the "theoretical labels are not available" (69). One means of introducing discussion was suggested, whereby students were asked to bring to class one art object and one non-art object. The objects provided the basis for an inductive method of discussion on "What is art?". Designations for the objects was not the issue. "Rather, this assignment provides a stimulus and occasion to explore aesthetic issues through a defining process. The purpose is to examine and clarify rather than establish conclusions" (69). This method was chosen, since it provided students with an opportunity to become involved in the selection of art. When one begins with art in initiating aesthetic inquiry, that becomes a problem, since the opinion of someone outside the realm of discussion has already made the decision that it is, in fact, art. "The art-nonart assignment is based on the very elementary questions of what is art and what is not art" (70). Further, "students quickly notice in their search for art and non-art objects that a variety of forms, natural and human-made, elicit aesthetic responses. This often leads into an examination of whether art must be the result of human production, how much human intervention is necessary to transform a natural object into an art object, whether art replicates the hidden order of nature, and so on" (70). In such discussion, controversy is part of the assignment. Students who prefer concise answers to questions will be disturbed by the lack of definitive solutions. "No one theory explains the nature of art" (71). A curriculum for aesthetics then must be based on the "problematic nature of aesthetics" and must use "debate as an integrating principle" (73). This discussion was depicted as multi-level in nature, with increasing degrees of analytical discourse according to the knowledge and maturation level of the student.

Lanier, Vincent. "The Fourth Domain: Building a New Art Curriculum." Studies in Art Education 28.1 (Fall 1986): 5-10.

Lanier stated that of the four sub-disciplines of discipline-based art education, aesthetics is the area in which most art educators feel least prepared to teach. Assuming that the art educational curriculum of the future will include aesthetics, specific examples of the manner in which aesthetics could be promoted with children were suggested. Also assuming that such activities would be sequenced according to a continuum of learning, one example for introducing elementary students to aesthetics was presented as a visit to a large building under construction. The assumption was that this field trip would become an art education experience in dealing with architects, interior designers, landscape architects, etc. "Structures are often designed to have some sort of aesthetic impact - if not to be pleasing - and, in addition, they have to function adequately as enclosed spaces serving some practical purpose. Much can be learned about the nature of art from examining this additional constraint" (9). Arguing that few students "make art" after elementary school, Lanier stated that art education must help students to examine all artistic forms in an intellectual manner in order to fully appreciate art in all of its forms. As art educators, "we should concentrate on providing knowledge" (10).

Lansing, Kenneth M. "Art and the Child: Are They Compatible?" Studies in Art Education 28.1 (Fall 1986): 11-15.

Having provided an historic overview of art education in the United States, Lansing drew from this history the conclusion that Discipline-Based Art Education as proposed by the Getty Center for Education in the Arts is merely a recapitulation of the manner in which art was taught in a more subject-centered curriculum. The difference noted was that in discipline-based art education there would be a balance of time allocated to the four sub-disciplines in all grades. Lansing took issue with this approach as taking too much time away from the students opportunity to create. Pointing to the early child-centered approach to education, the author recommended that emphasis on creative self-expression be maintained, while allocating some measure of time for the other three sub-disciplines in a suplementary fashion. Eliminating art criticism, art history and aesthetics from any curriculum was seen as shortsighted, but an overemphasis would be equally detrimental. Finally, full responsibility for truly implementing a strong art curriculum rests at the university level and more responsible teacher-education.

Russell, Robert L. "Children's Philosophical Inquiry into Defining Art: A Quasi-experimental Study of Aesthetics in the Elementary Classroom." Studies in Art Education 29.3 (Spring 1988): 282-291.

Using fifth and sixth grade students who had been exposed to discipline-based art education since first grade, this study attempted to determine whether or not students of this age group could improve their verbal reasoning skills in a manner sufficiently discerning and articulate to formulate a definition of art. This attempt at defining would be made after instruction in the process of forming a sound definition. Two groups of students were selected from a suburban neighborhood of predominantly white low to middle income families. The control group numbered 25, the experimental group 26 students, with a nearly even split of boys to girls in both groups. Both groups continued their regular art lessons with their teacher. The experimental group received instruction in the three principles of formulating definitions, then all students were interviewed individually as to the articulation of a definition of art. The theory was that if reasoning could be improved with teaching, the resulting verbal discourse would reveal this improvement. The experimental group did demonstrate an improvement in the type of reasoning examined showing that there is "reason to believe that children at the fifth and sixth-grade levels have the intellectual potential to improve significantly in their verbal reasoning about defining art. Certain educational conditions, of course, are undoubtedly necessary to realize that potential" (291).

Hamblen, Karen. "An Examination of Discipline-Based Art Education Issues." Studies in Art Education. 28.2 (1987): 68-78.

Hamblen proposed that discipline-based art education as it was presented by the Getty Center for Education in the Arts be considered as "one among many possible approaches to teaching art as a discipline and of including aesthetics, art production, art history and art criticism in the curriculum" (76). The fact that the Getty Center provided many specified solutions which had not been supported by research was one question raised. Another was the fact that the processes of the "Getty Education Institute be made available to the field as a whole so that a more broad-based theoretical and research foundation can be developed" (76). In addition, Hamblen questioned the inclusion of aesthetics as one aspect of discipline-based art education, since it seemed unclear what was meant by the term. One of the basic ideas of the discipline-based appraoch to art education was that it could be taught sequentially as is the case with other academic subjects. The possibility of this has not been properly explored, nor was there a specific consensus on the desirability of that approach. Another issue of note was the possibility of standardized testing. While many art educators judged this to be a means to legitimization, others saw it as a "final surrender to the power of general education and to those characteristics that were previously roundly criticized" (74). The other issue of concern was the fact that in art criticism, students would be asked to evaluate that which had already been perceived as worthwhile by other people. "It is this author's belief that the ostensibly altruistic goal of giving students what is deemed the very best could actually stunt their ability to critically analyze their immediate life world aesthetic as well as an ability to appreciate various types of art. Discipline-based art education could be preparing students to be primarily museum-goers, to be able to appreciate a certain type of art in a certain way, and, in essence, to be appreciators of upper middle-class values" (72).

Broudy, H.S. "Theory and Practice in Aesthetic Education." Studies in Art Education 28.4 (Summer 1987): 198-205.

"It is a truism of educational theory that the higher the abstraction level of the task, the more difficult it is to learn and teach" (198). Broudy described imagination as the "seed of creativity because it frees the mind from the constraints of fact and in so doing makes possible envisagement of new realities. The secret of this power is the ability of the mind to separate symbols from their referents, i.e., from the entities they designate" (199). In order to foster imagination and creativity in the classroom, a teacher must be a true professional in the sense that he or she must have the ability to apply rules and methods to find solutions in all aspects of new challenges. This is a result of teachers being well-grounded in theory, whereby they have the ability to find these new solutions, even when the rules no longer make sense. If Discipline-Based Art Education as proposed by the Getty Center for Arts Education, is to become a part of the general curriculum, herein lies an obstacle. "The movement to mandate art as part of the required curriculum strikes a snag when the disciplines that contribute to the associative and interpretive uses of art are not among courses routinely required for the AB or BS degree. Nor is there any assurance that the college art department will prescribe work in aesthetics, history, and criticism of art as part of the certification requirements. The methods courses in art production may contribute some skills for replication, but not necessarily the principles of their application" (204). These theoretical disciplines must be built into the curriculum, but they must also be built into the interpretive and theoretical tools of the teacher. How much of teacher education will include this preparation is an unresolved question.

Summary

Part I. Some Historic Precedents in Art Education

An art critic, reviewing an exhibit of marble sculpture in London in 1868, became preoccupied not with the art itself but rather with the unappreciative nature of the public attending the exhibit. Lamenting the lack of understanding and knowledge around him, Teniswood believed that true appreciation of the sculpture was impossible, since the public had neither the knowledge nor the sympathy with which to fully understand the art in question (1868). MacDonald (1970), in an examination of the English art educational system of the nineteenth century, reported that the emphasis in art was placed upon the copying of intricate designs. Tested yearly in art, students were expected to be able to recall facts and techniques memorized from set exercises. This training was practical in nature, since the precision of drafting and of copying was essential to industry of the day.

Eisner (1972) wrote that while several early American patriots and leaders called for the inclusion of arts in the curriculum, in fact, "the arts had a utilitarian or materialistic value" (29). In addition, the Puritans with their emphasis on the practical, neither fostered nor approved of any kind of art which could not be considered utilitarian. William B. Fowle, publisher of the Common Schools Journal from 1842-1852, provided enormous leadership in the field of education. One of his primary contributions was the

introduction of drawing into the Boston schools. "He was able to show how drawing could be taught in a systematic way for ends that did not nurture the antagonisms or doubts of the pragmatic public of nineteenth-century Boston" (Eisner 1972:33). Following the lead of the English and Germans, art in the United States was deemed as necessary in the light of the industrial and commercial revolutions and followed the same general patterns of instruction, as reported by Logan (1955). Eisner also stated that some acceptance of drawing was the result of the fact that it was "considered a means of developing coordination of the hand and eye, and thus, contributed to those skills that depended on such coordination" (33), penmanship being one of the principle areas of concern in that era. With art thus fulfilling a pragmatic function in the curriculum, it became a required subject of study in the Boston public schools in 1864. Thus Eisner defined this period of art education instruction as centered in the needs of an emerging nation, attempting to compete in an increasingly industrialized society.

Another important impact on early art education in the United States, as recorded by Eisner, was the invitation by the city of Boston, to Walter Smith, to leave his position as art master at the South Kensington Art School at Leeds in England to become supervisor of Drawing for the State of Massachusetts. By 1870, drawing was a required subject in

the state, and under Smith's leadership it became the same pursuit of exactitude it had been in the English system.

As the nineteenth century came to a close, Eisner chronicled several events and personalities which began to alter this view of education and subsequently of art education as well. G. Stanley Hall proposed that the mind of a child was very different from the mind of an adult and that the focus of teaching should be on allowing the child to develop as naturally as possible. John Dewey supported and extended this theory, to mean that it was the responsibility of the teacher to understand this development and to attempt to control the environment of the child so that the best atmosphere for education might result. This later came to be recognized as a more child-centered perspective of education. "Whereas Walter Smith would emphasize the systematic organization of curriculum to prepare students to make vocational uses of art, those influenced by Progressive theory were more concerned with using art to provide children with opportunities for creative self-expression" (Eisner 1972:45). But the fact that these theories were widely written about and discussed did not mean that art education began to change. The first dichotomy between what was actually being taught and what was being proposed for art education was recorded by Eisner to be the situation at the turn of the

century and beyond. The publication of The Applied Arts Book in the early 1900s demonstrates this fact. Used widely by classroom teachers, it reflected change, but not the changes advocated by the Progressives. "No longer was the primary mission of the field one of preparing breadwinners, it was interested in the improvement of taste and the creation of beauty" (Eisner 1972:46).

Logan reported that while art had been seen as fulfilling a vocational need, by the 1890s it had evolved into an aspect of art appreciation. Art came to be perceived as a means by which society could rise above the everyday concerns of survival in order to contemplate the good and the beautiful. An art educational conference held in Boston in 1892 reflected this concern, since it dealt primarily with the purchase of art for schools. Several speakers noted the importance of surrounding students and faculty alike with truly "suitable examples of art work" (Logan 1955:97). Exactly what constituted "suitable examples" was seldom questioned, since the educators saw themselves as totally capable of deciding what was suitable for student viewing and study. These reproductions were used as objects of art history study. Many, as in the case of plaster casts of Greek and Roman sculpture, were also used as objects from which to draw or copy. The ultimate goal of such purchases was of course to raise the level of taste as well as of consciousness in regard to art. The Hegelian philosophical

influence demanded that education was successful only if children attained adult values in art. To aid students in pursuit of this goal, art appreciation in the form of study of small printed reproductions became popular as soon as it became possible to print these selected works economically, according to Gaitskell, Day and Hurwitz (1982). Hurwitz and Madjeda (1977) noted that art appreciation then became an integral part of art education. Accordingly, the Picture-Study Movement was reflected in course content descriptions in 1910 and beyond. The pictures were chosen for their depiction of beauty, patriotism, religious values, literary association and ability to call to mind a story or anecdote. Since the art was used as a basis for class discussion, the recommendations for teaching art appreciation were often very specific in the course outlines provided for teachers. Royal B. Farnum, depicted by Gaitskell, Hurwitz and Day as a prominent art educator of the 1920s and 1930s, wrote Education Through Pictures: the Practical Picture Study Course. The book was published in 1931 and while no reproductions were included, it provided very specific interpretations of art works popular for this type of study. Discussion questions to be used with the students were also included and centered around examination of the subject matter, use of color and speculation as to what was happening in the picture. Hurwitz and Madeja noted that these studies also included historical

information about the artists, periods and styles. In the 1920s, Arthur Dow added principles of composition to the studies. Developed from his study of Japanese art, Dow provided vocabulary for the study of pictorial structure. His basic concerns were for line, color range and value. Another change at this time was the inclusion of objects of mass production and household use into the consideration for appreciation. "Thus, writers became concerned with assisting in the art consumer's development of general taste in his daily life" (Hurwitz and Madjeda 1977:24). Even the College Art Association of America demonstrated concern over the assimilation of specific knowledge regarding art history and criticism when it convened in 1917. Since these were the institutions where persons who were to spend their lives at being artists received their training, art educators at the college level questioned whether or not they were preparing their students to be truly conversant in art history and art criticism (1917). Another important element in art education of this period according to Logan was the publication of the School Arts magazine. Having begun publication in 1903, the magazine had tremendous influence on what was actually happening in the classroom, because it provided specific plans for use by the classroom teacher. It always included lessons in drawing, composition studies (often

borrowed from Dow), lettering, design and seasonal projects and ideas. The editor, Henry T. Bailey, believed in teaching aesthetics through fostering a love of nature in students.

Nyquist (1927) attempted to clarify the aims of art education from an historical perspective. In so doing, the following were proposed as the elements of a "modern elementary curriculum: (1) communication - the usage of pictorial and plastic art as means of informational record and imaginative expression; (2) observation - perceptual learning through directed attention to forms, lines, tones, colors and their associates; (3) selection - specific recognitions, comparisons and judgments of art qualities in commodities; (4) construction - development of the capacity for visualization, planning and objectification of two and three dimensional art problems; and (5) appreciation - that is, aesthetic contemplation through guided attention to nature and graphic and plastic art for purposes of enjoyment" (31). In 1928, three thousand art educators from all over the world met in Prague as part of an International Congress on Art Education. Over one-third of those in attendance were Americans. A summary of the meeting written by Richard Bach in School and Society Magazine reported that the trend in art education of the day was beginning to move away from the austere adherence to subject-matter toward a larger interest in learning (1928). The Progressive Educational movement had begun to have a more profound impact on actual teaching.

According to Logan, "part of the forward movement of the thirties was due to the depression and to public agencies inaugurated to cope with deflation and economic disaster" (168). In addition, people had time to spend but no money, so museums and government-sponsored exhibits filled a great need in the lives of many. Schools began co-operating more fully with museums, as exemplified by Sayward's list of advantages and services available to educators and their students (1933). According to Gaitskell, Hurwitz and Day, the most successful "of several community art projects funded by the federal government in the 1930s was the Owatonna Art Project in Minnesota. The objective of the Owatonna Project was to create art activities based on the aesthetic interests of community members" (38). As with the early history of America, society was again concerned with survival. Eisner saw this project as an attempt "to provide a theoretical foundation of art education that would secure it against the vicissitudes of the depression years" (54). In the annual Art Education Today, edited by Boas in 1937, several considerations regarding art education were under scrutiny. Art appreciation as a part of art was defined and repeatedly stressed as valuable. One writer warned against the ever-changing trends and contradictions in art education as being detrimental to students. Another aspect of art education of the 1930s was the use of testing in order to make various

kinds of determinations. One type of testing was the preferential test for students for picture subjects as devised by Lark-Horovitz in 1937. Lark-Horovitz postulated that in order for creative abilities to be understood, appreciative abilities had to be examined. Since the students were divided according to ability to draw, the results reflected this division. Students with special drawing talent were judged to have possessed an ability to analyze the pictures from a more aesthetic point of view. According to Hurvitz and Madjeda, there were several versions of student preference tests published throughout the 1930s. Some of these required students to make selections where designs were involved, others included common objects such as clothing, houses or cars to select for preference. "The test was to measure the general art appreciation of the student, and the directions included a list of design elements to be used as a guide for selection" (25). Another object of research in this period was that which dealt directly with art appreciation in young children. "One researcher who was interested in the capabilities of elementary children was M.D. Voss, who in 1938 concluded that art appreciation - even on the primary level - could and should be taught in relation to the principles of art - that is to the structure of art objects" (27). Such an approach was considered far superior to the common practice of analyzing art based solely on subject matter.

By the 1940s, creativity had begun to interest psychologists as well as art educators, according to Gaitskell, Hurwitz and Day. "The progressive education movement laid the groundwork by relating the free and expressive aspects of art creativity to a theory of personality development" (39). Many of the research tools of psychology were employed to determine how human beings arrive at new solutions to problems. Much of this research went beyond the realm of art teaching into the area of creative thinking in general. Many art teachers believed that fostering creativity in art would allow students creative values that would transcend art. A book by a classroom teacher, Natalie Robinson Cole, The Arts in the Classroom, is an illustration of this latter point made by Gaitskell, Hurwitz and Day. Published in 1940, Cole gives specific examples of how she utilized her concept of creativity in the classroom. Logan reported that Francis Parker's Talks on Pedagogics had been published in 1937. In this volume, Parker had stressed the integrated study of subject matter around "core" central subjects of study. To Parker, the child was the most important aspect of consideration. Cole reflects this way of teaching in her book, since she utilizes both integration of subject matter, as well as repeatedly advocating that which is best for the development of creativity and self-expression for the child. Cole's book

reflects the fact that a far more child-centered era for art education had reached the classroom. "The gist of all the work of the first few years of the decade of the forties was that the child must be privileged to work as an artist works" (Logan 1955:212). According to Parker (1941), emphasis on creativity at the secondary level had begun in the course of study known as "fine arts." Course descriptions for this type of experience advocated freedom of expression and the ability to follow one's emotions in the creation of design. In 1945, Alford described a symposium held on the future of the teaching of aesthetics in which much discussion centered around the question of the amount of time to be devoted to aesthetics, art history and criticism, versus time spent on studio activities. As with the meeting of the College Art Association of America in 1917, no consensus was agreed upon. Indeed, Alford stated that the combination of aesthetics and art education at previous conferences had confused those attending, since the meaning of aesthetics for art education and art education for aesthetics could not be a point of agreement. "The main function of aesthetics should be to help us to obtain an intelligent understanding of the nature of art and of the aesthetic experience to the end that we may live a richer life" (Alford 1945:210). Being able to apply art to life situations was a primary concern to the art educators in attendance. Most felt that current work being

done in aesthetics was meaningless to art teaching and to actual art students.

In 1947, Viktor Lowenfeld wrote Creative and Mental Growth. According to Logan, this book was important because Lowenfeld brought to it years of teaching and research on the "growth of the whole individual as it is mirrored in works of art" (218). Lowenfeld had an excellent background in psychology and was a master at recognizing the aspects of growth and development which could be seen in the art of children. Lowenfeld believed in the "self-expression" of the child. He was an advocate for the approach to teaching characterized by the teacher as a leader in initiating class experience that would result in the most expressive response from the children. When each individual in a class has had the opportunity to interpret his own experience within the art form, the class has been a success. Logan pointed out that Lowenfeld used the terms "aesthetics" and "composition" synonymously. He also saw elements of art, such as line, color, etc., as adjuncts of human expression. He interpreted much of the terminology having to do with artistic concepts in terms of the individual. He defined unity of composition as the result of an integration between human personality and creative activity. Logan saw Lowenfeld's theories and philosophy regarding the teaching of art as having given supplement and amplification to progressive-education practices in art. That several editions of Creative and Mental Growth have

been the text for many generations of prospective elementary teachers, demonstrates the scope of influence of Lowenfeld, since the initial publication of this text.

Other voices for art education from previous generations endured, but with diminished audiences. Some of the picture-study movement remained, as did analysis of picture preferences of children as exemplified by Dietrich and Hunnicutt's study in 1948. According to Gaitskell, Hurwitz and Day, "The creativity rationale for art education and the interest in personality development so strongly advocated by Lowenfeld and others dominated the field well into the 1960s" (41).

In 1955, Manuel Barkan, Art Education Department Chairman at Ohio State University, wrote: "Art in general education is becoming less a body of subject matter composed of specifics, and more a way of working and a way of seeing" (Barkan 1955:4). The importance of the child as an individual was seen as the outgrowth of the work of Dewey and Dow and the vision of art as the "media of expression" for children" (48). In 1956, Munro called for a return to the study of the cultural heritage of the world. However, "that task is not being undertaken consciously and systematically today. It (that task) is to select and organize the artistic elements in the world's cultural heritage for transmission to youth" (169). Though preoccupied with studio experi-

ence and child-centered creativity, some art educators of the 1950s and 1960s remained concerned with the meaning of art as a subject of study. Conant (1964) called for an academic approach to art education which would relate it to other disciplines such as history, sociology, philosophy and psychology. Called studying art within a "cultural context", this approach included nine elements which Conant saw as necessary for a balanced view of art. Among those elements were an opportunity for personal expression, the fact that art should be taught by a specialist, the necessity for a thorough knowledge of art history and the obligation of the schools to provide original art for students to view and discuss. Bassett (1969) wrote of the obligation of critics to provide for the public an undertanding of art which would further its place in importance in society, since concern for study of the arts had undergone a genuine lack of credibility. Educational leadership was not responsive to the perception of art as important in the curriculum, since the tremendous concern for science and mathematics had replaced the focus of the liberal education of the past. Of primary concern was the "lack of continuity from one level to the other" (11) in art teaching. The continued concern for the art of children was exemplified in Kellogg's study in 1969. Having examined over one million drawings by children from 1948-1960, this study revealed a pattern of symbolization in

the drawings of young children and generated further interest in the study of the use of symbols by children.

Concern for lack of curriculum development in the arts prompted Barkan, Chapman and Kern to publish Guidelines: Curriculum Development for Aesthetic Education in 1970. The project called for units of instruction, specific content, concepts and facts for art education. Lansing (1976) admitted that "the place of art in the educational structure has always been questioned" (8). The need for a means by which art education would be shown to have significant value in education was acknowledged, but Lansing cautioned against the adoption of some formula or design that would undermine the teaching of art. In a free society, "art presents the nature of things from the artist's personal and sensitive point of view" (55). One of the values of art education was its place in helping to formulate the aesthetic tastes of children.

Efland (1988) examined these seeds of inquiry into the nature of art education in the 1950s, 1960s and 1970s and saw in them the basis for the movement which would require art to be considered a discipline. As the educational reforms movement of the 1950s evolved, increasing significance was given to the study of science and mathematics. This emphasis was punctuated by large sums of money made available through government grants for these disciplines. This money trans-

lated into power for scientists and mathematicians. The power was exercised over educators, so that while the two groups were ostensibly working together, the practicing scientists and mathematicians had a rather negative view toward professional educators and often excluded them from important decision-making. By the 1960s, some concern was being expressed regarding this over-emphasis. President Kennedy's Science Advisory Committee recommended that perhaps some of the methods being utilized to reform science education might be applied to the arts as well. Manuel Barkan was one of the first art educators to attempt to place art education within the scope of a discipline. Barkan called for recognizing art as three modes of inquiry. These were art history, art criticism and studio instruction. This approach would necessitate the enlargement of the art curriculum and would make it more complicated as well. Efland disagreed with the attempt to place the arts within a structure similar to science, since their value was seen to be in their differences from it. In addition, Efland reported that the tremendously complex integration of the areas of art was not appropriate for young children, and only imaginative manipulation would serve as a valid foundation for later, more sophisticated understanding of artistic images.

By 1982, Chapman's call for reforms in art education was documented in Instant Art, Instant Culture: the Unspoken Policy for American Schools. Art educational practice in the

United States was depicted as lacking a commitment to any kind of excellence, knowledge or expertise. Chapman called for a strengthening of the art curriculum and a new focus on the importance of art to society. Government and society would not take art education seriously until art educators became intolerant of makeshift programs and trivial activities.

By 1984, when Greer called for a discipline-based approach to art education, the lack of focus and purpose in art education had been widely discussed. Greer saw the purpose of art education as an educated populace, articulate and sophisticated in its understanding of art. The means to this end was a four-fold division of the discipline into sub-disciplines that would be given equal status in the curriculum. Art history, art criticism, aesthetics and studio production were the four areas to be included. One of the most favorable aspects of this approach was the fact that progress in these areas could be assessed by testing, thus giving art new credibility in the eyes of educators and the public. The place of art as a "real" subject in the curriculum was presented as a distinct possibility.

The well-funded and highly visible Getty Center for Education in the Arts publicized the Discipline-Based Art Educational model in Beyond Creating: The Place for Art in America's Schools published in 1985. The report included an

introduction to the philosophy and rationale for discipline-based art education, endorsements by several well-known supporters of the arts and an analysis of seven school districts where a discipline-based approach was practiced. The final portion of the report was devoted to an analysis by the Rand Corporation of the problems and obstacles facing the adoption of a discipline-based curriculum. One obstacle facing the possible adoption of this curriculum was the attitude of the public, since more time for art would be required under such a plan. Even in school districts where art education is valued, it was demonstrated in the Rand study that parents still chose to place science and math time ahead of that which would be allocated to art. In addition, a large problem with the training of teachers to teach such a system would be a difficult, since in-service training alone would be a challenge for such a complex set of learning tasks.

The Getty Center also sponsored a set of roundtable discussions following the publication of the report, in order to get reaction to it from experts in the field. These proceedings were also published and revealed the prevalent attitudes and questions regarding a discipline-based curriculum. At two of the meetings, the focus of discussion was on the necessity of extraordinary funding in order to bring about such a change. In addition, as with the Rand report, teacher education was seen to be a large obstacle to be over-

come. The educators attending expressed belief in the spirit of the approach but were skeptical of whether or not such a large and sweeping curricular change could be effected.

In 1987, Greer published an outline for possible curriculum requirements for discipline-based art education. The guide afforded equal time to all four sub-disciplines and divided the study into "Content Concepts" and "Inquiry Concepts." Greer advocated this outline as a scaffolding on which to build a curriculum for discipline-based art education.

Part II. Selected Research on One Aspect of Discipline-Based Art Education: the Teaching of Aesthetics.

Garvin (1958) attempted to give some definition to aesthetic education by presenting two divergent opinions regarding aesthetic appreciation. One opinion regarded the perception of the meaning of a work of art as the goal of aesthetics, while the other held that any attribution of meaning actually interfered with the aesthetic experience. According to Hamblen (1988), the lack of formal study of aesthetics in art education prior to the 1970s was due to the obscurity of its language and theory. Relegated primarily to philosophical quarters, the formalized study of aesthetics was the perogative of "higher" education. Often there was the question "about what one does when one does aesthetics" (83). Some insight to this question was presented by Goodman in Languages of Art in 1976. In this volume, Goodman attempted to reveal the nature of the symbolism of art and to equate this symbolism with the use of all symbols. In doing so, Goodman categorized art as possessing a density of meaning not found in the symbol systems of words and music. This was due to the fact that all the "marks" of art were continuous and every little difference in each one makes a difference. Ultimately what is perceived "is cognition in and for itself; the practicality, pleasure, compulsion, and communicative utility all depend on this" (258). Goodman's work led to the funding of Harvard Project Zero by the

National Science Foundation and the Harvard Graduate School of Education. Howard (1971) reported that the project began as an attempt to develop a taxonomy of all kinds of symbol systems. Such questions as: Can art be analyzed and understood? What are the skills necessary for artistic proficiency? and How can art be taught? were to be considered by the project. The understanding of art was seen as important, while evaluation was seconadry. This was a departure from the view of aesthetics of the past, which equated aesthetic sensitivity with an appreciation of a particular set of rules (Hurwitz and Madeja, 1977). One of the studies undertaken by Project Zero was an examination of the possibilty of teaching seven and ten-year-old students the elements of style. As reported by Perkins (1974), the students were given four paintings and were expected to group them into pairs according to a "special way" that was not explained. Everytime they selected a pairing, they were merely told whether or not they were correct. This was done over a period of six weeks, and by the end of the period, most of the students had begun to recognize style. Perkins reported that "the role of intelligent effort in building a kind of perceptual acuity is underscored" (42). Another study regarding the understanding children have for art was reported by Gardner, Winner and Kircher in 1975. In this study, also done at Harvard, 120 children ranging in age from four to

sixteen were interviewed as to the means by which they made aesthetic judgments about art works. The questions focused on student opinion as to the source of the work, how an artist is trained, why the work was done, knowledge of media, stylistic features, formal properties, criteria for evaluation and the purpose of public display. The study revealed the many qualitative differences in the perception of art by children, which mirrored the developmental stages identified by Piaget and Kohlberg.

In Art, Mind and Brain (1982), Gardner examined the creative process and what is thought about it. Part of this investigation focused on self-evaluation by children of their own creative products. A healthy self-criticism developed early in pre-adolescence was deemed important to the fostering of self-confidence in the adolescent. Evaluation of art was seen as a necessary step in the development of the child as a creative person. Smith (1973) argued that criticism and evaluation have a place in a free society, since the ultimate aim of criticism is the furthering of values and the task of education is to foster in students the ability to "perceive, understand and appreciate works of art" (39). For Smith, the first of two aspects of aesthetics involved exploring the value of a work, without trying to attribute any meaning to it. This would involve a knowledge of art history. The second part of aesthetics according to Smith

was formal analysis, whereby description and characterization may lead to evaluation, but not necessarily. In the final act of aesthetic criticism, interpretations and opinions must be defended. This was called "aesthetic argument." Smith postulated that initiating such discussion at the elementary level was most appropriate, since, as the student gained maturity, this knowledge could be refined and related more formally to works of art.

By 1983, there were enough "aesthetic learning packages" to be reviewed by Copeland. These were specifically designed to help the classroom teacher present sequential activities which came from sound educational objectives. The filmstrips and cassettes were prepared from the point of view of the artist, the art critic and the art historian.

Hamblen (1986) attempted to clarify the question of aesthetics by stating that it is a natural part of any encounter with art. It "involves two issues: (1) definitions of art and (2) responses to art" (68). With aesthetics a part of the curriculum, the attitudes of art are brought into the conscious awareness of the student. The contention was that even though the theoretical terminology was absent, the aesthetic process would be in place. As an example, an activity involving objects of art and non-art was presented. Students were asked to bring to class an art object and a non-art object. The subsequent discussion about what is art

and what is not would deal with the basic issue of aesthetics, namely, a definition of art. The designations that the students decided upon were not the issue, but the discussion would generate considerations of how an object comes under consideration as art, how much human intervention is necessary for it to be considered art and so forth. This approach would have the advantage of utilizing the students own responses to art and since it did not begin with an object selected arbitrarily by someone else, the old question of the imposition of the artistic values of an outside source was avoided. Since "no one theory explains the nature of art" (71), Hamblen saw any curriculum which included aesthetics would be based on "the problematic nature of aesthetics" and must use "debate as an integrating principle" (73). This type of discussion could be adapted to various age levels and would increase in depth of analytical discourse as students matured.

Lanier (1986) stated that of the four areas under consideration as part of a discipline-based approach to art education, it was aesthetics that teachers felt least prepared to teach. A specific example of how aesthetics might be taught to elementary students was given. The plan included a visit to a building under contruction, since such an experience would deal with architects, interior designers and perhaps landscape architects. The assumption was that

from this experience students would come into contact with the questions of aesthetic impact, form and function. Lanier chose this approach, because of the fact that few students "make art" after elementary school, but all are involved in one way or another with artistic forms.

Russell (1988) attempted to assess the reasoning skills of fifth and sixth grade students by teaching them definite means of verbal reasoning, then interviewing the students to determine if the teaching were effective. The subject chosen was a definition of art. The assumption was that in order to discuss art, the verbal reasoning skills of students must be improved. Whether or not this could be accomplished was the question. The students chosen had been taught art according to a discipline-based approach since first grade. Therefore, they were accustomed to discussing works of art. They had their regular lesson, but one of the two groups was given additional instruction on the nature of formulating sound definitions. Since the group given the instruction did improve their verbal reasoning skills as a result of this instruction, it was assumed that the students of this age group "have the intellectual potential to improve significantly in their verbal reasoning about defining art" (291). This skill would impact aesthetic discussion and considerations.

Another problem of teaching aesthetics was reported by Broudy (1987). "It is a truism of educational theory

that the higher the abstraction level of the task, the more difficult it is to learn and teach" (198). Broudy stated that educational theory was the basis for the ability that educators have for dealing with the unexpected and untried. Without a firm grounding in theory, practice becomes problematic. The difficulty in teaching aesthetics is precisely the fact that teachers have not been exposed to the interpretive uses of art. If aesthetics is to become a part of the curriculum in art education, the teachers must be given the interpretive and theoretical tools with which to accomplish the task. Broudy advocated making courses for acquiring these skills as part of the requirement for a teaching degree, but he did not see any assurance that such requirements were forthcoming.

As has been demonstrated by an examination of selected examples from the literature, aesthetics presents a particular problem in the teaching of art. While art history, art criticism and studio experience have been a part of the American art educational experience for many years, the question of aesthetics, what it does and how to teach it, has remained. In 1986, Lansing wrote that the discipline-based approach to art education was a recapitulation of the past. The difference noted was that equal time would be given to all four sub-disciplines. Another difference demonstrated in this paper is the problem of the teaching of aesthetics and

the training of teachers to do so. Lansing reported that to give equal time to all four sub-disciplines would detract from the strong heritage of self-expression as exemplified by American art educational practice. In addition, until teacher-training at the university level is prepared to meet the needs of this type of curricular direction, the question remains of who could teach it and how it would be taught.

CONCLUSIONS

This study has shown that while the child-centered curriculum has dominated art educational practice since the 1940s, recent concern with the lack of focus and intellectual challenge in art education has generated a new examination of the purpose of art education. This investigation has fostered a definitive return to the concept of the subject-centered curriculum of the past. Discipline-Based Art Education, as proposed by the Getty Center for Education in the Arts, is one means of accomplishing this reversion. Many aspects of the implications of such an approach remain to be considered. At question is the very purpose of art education for the future. There is a genuine lack of true consensus on this question among art educators, and while total agreement is neither desirable nor possible, a universally agreed-upon central focus of purpose would provide direction for the future and respect for art education as a viable subject of study.

RECOMMENDATIONS

It is recommended that:

1. Prior to any decision involving the primary focus of the art educational curriculum, some definite research needs to be done to attempt to determine which approach to curriculum (child-centered versus subject-centered), serves to benefit the greatest number of students for the longest period of time.
2. Some degree of consensus regarding the purpose of art education needs to be accomplished. Perhaps the research mentioned above would reveal the direction art education should take for the future.
3. Whatever decisions are ultimately made, the primary consideration must be the teacher. Without provision for proper teacher-education, no approach, no matter how viable, will be accomplished.
4. Advocacy for art education in the public sector needs to be nurtured. If more time is to be allocated in the school day for art education, public support must be in place.

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